LIVE!!

marquee

90 Wardour St., W.1 01-437 6603

Open every night from 7 p.m. to 11 p.m.

Thursday, 30th Oct. 70p
Special guest appearance
PINK FAIRIES
Plus Guests and Ian Fleming

Monday, 3rd Nov. 65p
THE TYLER GANG
Plus Guests and Jerry Floyd

Friday, 31st Oct. 70p
CLIVE JONES (ex. MAN)
Plus Support and Ian Fleming

Tuesday, 4th Nov. 85p
ANDY FRAZER BAND
Plus Friends and Jerry Floyd

Saturday, 1st Nov. 70p
Free admission with this ad. before 8 p.m.
CONSORTIUM
Plus Support and Ian Fleming

Wednesday, 5th Nov. 70p
JUDAS PRIEST
Plus Support and Jerry Floyd

Sunday, 2nd Nov. 65p
Free admission with this ad before 8 p.m.
POODLES
Plus Support and Mark Poppins

Thursday, 6th Nov. 70p
MIKE HERONS REPUTATION
Plus Guests and Ian Fleming

Reduced Admission for Students and Members
Hot Dogs/Hamburgers and other Hot Snacks are now available

HAMMERSMITH ODEON

HAMMERSMITH, W.6
SATURDAY 22nd NOVEMBER at 7-00 p.m.
STRAIGHT MUSIC PRESENTS

DR. HOOK
AND THE MEDICINE SHOW

ALBERTO
Y LOST TRIOS PARANOIAS
WITH GUE'T'S UNICORN

TICKETS £2-00 £1-50 £1-00 (INC. VAT) ADVANCE FROM THEATRE BOX OFFICE LONDON THEATRE BOOKINGS SHAFTS. AVE. 438-3371. USUAL AGENTS ON DOOR NIGHT

U.C.L. Ents presents
JOHN RENBOURN & JACQUI McSHEE
John Jones & Nicola Marsh
at the Collegiate Theatre, 15 Gordon St., WC1
SATURDAY, NOVEMBER 1st. Doors open 6.45
90p advance, £1.00 on door, Tube Euston

TICKETS . . TICKETS . . TICKETS

AVAILABLE FOR LONDON CONCERTS OF THE FOLLOWING:

Nov. 1st	COLOSSEUM
Nov. 2nd	BAKER GURVITZ ARMY
Nov. 2nd	ACE
Nov. 5th	LYNYRD SKYNYRD
Nov. 7th	EDGAR BROUGHTON BAND/ JEAN LUC PONTY
Nov. 9th	DR. FEELGOOD
Nov. 9/23/30	JACK JONES
Nov. 9th	PETE ATKIN/CLIVE JAMES
Nov. 11th	NILS LOFGREN
Nov. 15th	EMMY-LOU HARRIS
Nov. 16th	CHARLES AZNAVOUR
Nov. 20th	JOHN CALE
Nov. 22nd	CAN
Nov. 23rd	HOT CHOCOLATE
Nov. 29/30/Dec. 1	QUEEN
Dec. 13th	MUD
Dec. 13th	URIAH HEEP
Dec. 21/22	ALEX HARVEY
March 29/30/31	JAMES LAST

For more information send s.a.e. to:
LONDON THEATRE BOOKINGS
96 SHAFTESBURY AVENUE, W.1. Tel. 01-439 3371

RECORDING LIVE FOR STEAM RECORDS
100 CLUB, Oxford Street, W.1
MONDAY, NOVEMBER 3rd, 8-12 p.m.
STAN TRACEY QUARTET
THEMEN, GREEN, SPRING
+ TRACEY/OSBORNE DUO
Admission £1. Bar extension to midnight

STRAIGHT MUSIC PRESENTS
CAN
TERGE RYPDAL & ODYSSEY
THEATRE ROYAL-DRURY LANE
SUNDAY 23rd NOVEMBER at 7-30 p.m.
TICKETS £1-75 £1-50 £1-25 £1-00 (INC. VAT) ADVANCE FROM THEATRE BOX OFFICE 836-8108 LONDON THEATRE BOOKINGS SHAFTS. AVE. 438-3371, USUAL AGENTS ON DOOR NIGHT

By popular DEMAND
Virgin Concerts Present
by arrangement with Simon Crocker
PETE ATKIN & CLIVE JAMES
TOGETHER AT LAST!
an evening of music, words and humour
Sunday, November 9th, 5.00 p.m.
THE SHAW THEATRE, EUSTON ROAD, N.W.1
Tickets £1.25 available from theatre box office (01-388 1394) and London Theatre Bookings, Shaftesbury Avenue (01-439 3371)

ALL NIGHT!
CITY OF LONDON POLY
Whitechapel High Street, E.1
Hallowe'en Rave
Friday October 31st, 7.30 p.m.
UPP
+ Support
FILMS:
Chelsea Girls (Warhol), The Caretaker (Pinter)
Exterminating Angel (Bunuel)
Disco Lights Breakfast
Admission 70p or 60p, fancy dress

QUEEN MARY COLLEGE STUDENTS UNION
presents
THE RAG BALL
Friday, November 7th
featuring
THIN LIZZY
in The Great Hall, Mile End Road, E.1.
Tickets £1.00 in Advance £1.20 on Door
Underground Mile End or Stepney Green
November 14th Grimms

BRUNEL UNIVERSITY
Uxbridge, Middlesex. Tel. 0895 39125/6
Presents
In the Sports Centre
Fri. Oct. 31st, 8 p.m.
FAIRPORT CONVENTION
+
Dave Lewis
Tickets £1.20 at door (inc. VAT)
Wed. Nov. 5th, 8 p.m.
FOX
+ Firework Display
(7 p.m. fireworks), tickets 80p adv. £1 door (inc. VAT)
Social Secretary,
Brunel University, Uxbridge, Middlesex
Tube Uxbridge. Buses: 204, 207, 223.
Motorway: M4 1 mile. Uxbridge Rd. 100 yds.
Next week: BOB HARRIS WHISTLE STOP ROAD SHOW

KINGSTON POLY ENTS
presents
JOHN MARTYN
IN CONCERT
SATURDAY NOVEMBER 1st 8 p.m.
Main Hall, Penryn Road
Bar Admission 85p

ROUNDHOUSE CHALK FARM N.W.1
SUNDAY 2nd NOVEMBER at 5-30 p.m.
ACE
BOXER
UPP
ADM £1.50 (inc. vat) IN ADVANCE R'HOUSE BOX OFF 267-2564 or LONDON THEATRE BOOKINGS (Publ. as at 439-3371) at DOOR

NEW VICTORIA THEATRE
Wilton St SW1
BOB FISHER FOR VIRGIN CONCERTS PRESENT
JOHN CALE
and special guests
Nasty Pop
Thurs 20th Nov 7.30pm
Tickets 1-75 1-50 1-25 1-00
Available from box office Tel 834 0671
& London Theatre Bookings

THEATRE ROYAL, DRURY LANE
Bob Fisher for Virgin Concerts
presents
RICHARD & LINDA THOMPSON
With Dave Mattacks, Dave Pegg & John Kirkpatrick
+ SPUD
7.30 p.m. Sun. 16th November
Tickets £1.50, £1.25, £1 and 75p
available from Theatre box office, 01-836 8108

bettina's 383 EUSTON ROAD, N.W.1
(GREEN MAN, opp. Gt. Portland St. Tube)

Thursday 30th October	Friday 31st October	Saturday 1st November
BEARDED LADY (Next week: UPROAR)	THOR (Next week: DRAGONFLY)	ROCKING HORSE (Next week: NO GIG as closed)

DISCO, OPEN TILL LATE — ADMISSION 60p

WEST RUNTON PAVILLION
Tickets available now

November 8th MAC & KATIE KISSOON	November 16th FOX
November 22nd KENNY	November 29th CHRIS FARLOWE

All enquiries West Runton 203

TEENAGE REBELS
SAXON TAVERN
Southend Lane
Bellingham, SE6
SUNDAY
2nd NOVEMBER

IMPERIAL COLLEGE
Prince Consort Road, S.W.7
November 1st, 8 p.m.
ANDY FAIRWEATHER LOW
+ UNICORN
Prices 80p advance, £1 on door
November 8th
STACKRIDGE
+ SPARROW
£1 adv., £1.10 on door
Fri. 31st Oct., Good Habit + Disco 50p
Tickets available from I.C. Union Office, Prince Consort Road, S.W.7. S.A.E. or Virgin Records, Oxford Street, W.1. Enquiries to: 01-589 5111, ext. 2154/2229

ROUNDHOUSE CHALK FARM N.W.1
SUNDAY 9th NOVEMBER at 5-30pm
EDGAR BROUGHTON BAND
JEAN-LUC PONTY
EX-MAHAVISHNU ORCH. & ZAPPA/MOTHERS
SHANGHAI
ADM £1.50 (inc. vat) IN ADVANCE R'HOUSE BOX OFF 267-2564 or LONDON THEATRE BOOKINGS (Publ. as at 439-3371) at DOOR

ENTS COMMITTEE
POLYTECHNIC of CENTRAL LONDON
115 NEW CAVENDISH STREET, W1. 636 6271
All Night Hallowe'en Party Friday, 31st October
KURSAAL FLYERS
+ DUKE DUKE & THE DUKES
£1 at the door 9 p.m.-6 a.m. Very late bar
Plus two horror films
"THE ABOMINABLE DR. PHIBES"
and "THE PIT & THE PENDULUM"
plus novelty acts

LSE
ENTS. WITH REVOLVER RECORDS
AT HOUGHTON ST., ALDWYCH, WC2
HOLBORN OR TEMPLE
SAT., NOVEMBER 1st, 7.30 p.m.
LONDON DEBUT OF
COLOSSEUM II
(Featuring Gary Moore & Jon Hiseman)
+ SUPPORT
Adm. 90p at door or advance
NOV. 15th. CHAPMAN-WHITNEY
BAR DISCO

N.E. London Poly S.U.
Live at Livingstone
Livingstone Road, Stratford E15
Hallowe'en + Fancy Dress Ball
Doris Henderson +
Sunflower Boogie Band
& The Singing Postman
+ Biffo
Hypnotist, Cartoon films, 2 discos, light show
Banana eating contest, bar extension till midnight
Friday October 31st S.U. 60p, Fancy Dress 45p

Playing In The Band

Wanna spot of demolition done?

HUGH BANTON of VAN DER GRAAF GENERATOR is building an organ that may be able to knock down walls. REX ANDERSON investigates.

HUGH BANTON has built an organ that can knock down walls. Well, actually that statement's not quite correct. He hasn't built it yet, not entirely, but he intends to have it finished by January and start using it on Van Der Graaf Generator gigs. You have been warned.

Hugh was one of the original Generator members and is now back with the reformed band, having returned to being an electronics engineer for a short time and spent a while with the first version of Seventh Wave. He learned piano at the age of seven and went on to learn classical organ at about 12.

He plays a Hammond C3 at present and is probably the only rock organist gigging with a band who uses bass pedals. The band have no bass guitarist. He says the pedals are not difficult to play and just an extension of keyboard technique. "I have had to develop a different style though, because I am doubling for a guitar."

The problem, however, is amplification. "If you just try to amplify it straight through a guitar stack, the sound just cracks up. I've got a pair of American studio monitors (RTR's) with 25-inch bass speakers."

Bass notes are the most difficult to amplify. They require speakers with as much room for vibration and expansion and contraction as possible. Hugh's system is to make up the Leslie in the organ with two mikes for stereo and to take these signals to a mixer along with direct injected signals straight from the C3.

He keeps the mixer with him on stage so that he can make fine adjustments although there is a stereo tap-off to the PA so that the band's sound mixer can turn him up if he is too quiet — "Which is very unusual."

The mixer feeds a Crown amplifier and the amplifier drives the enormous speakers.

This system of amplification will probably be retained for the new organ that Hugh has been building on and off for the past 18 months. He has taken a basic Hammond and added to it in a remarkable way.

"I use a C3 on stage now because they are easy to obtain, but I'm not really satisfied with the Hammond sound."

Thing is that Hugh is a trained pipe organ player and he believes that a realistic pipe organ sound will give volume without distortion and provides a breadth of tone that is more applicable to rock than has ever been realised.

The only company who make an acceptable computerised organ that sounds like a pipe organ are the Allen company, but they make their instruments for churches and not for stage work.

"What I've done is, I'm using the generator out of the Hammond with a computer system and five other generators. This will be a uniqueset-up and it will simulate the sound of pipes. I'm really going after that sound rather than an electric sound, although both have their uses. The new organ will in fact enable me to use both sounds because the original instrument is still there — it has just been added to."

Hugh was a BBC engineer before the original Generator was formed, and he says he has been involved in electronics all his life, so obviously he can take on a task like building an organ without worrying that he will become bogged down by problems.

He now also has the band's own electronics expert working on the machine.

This is the machine that kills. Says Hugh: "The thing about ordinary Hammonds is that to get the full sound required people just play them ever so loud — with all the consequent distortion. With a pipe organ sound you can get a high density of tone without having to resort to that."

Hence all the different generators.

He is happy to just use the one instrument for a number of reasons. He feels he can improve his technique if he is not constantly switching from keyboard to keyboard. (It must be borne in mind that although they appear the same, every keyboard instrument requires a subtle difference in technique for effective playing and many require a totally unsubtle difference in technique.)

Secondly he finds multi-keyboard players unsettling. "I find that when I go to see a band I want to learn about the personality of the musicians from watching them play and listening to the music. It's very distracting if they are just making a lot of different sounds on different instruments.

The third reason for being happy with the one instrument is that he knows he will be able to create all the sounds he needs on it.

"I have had a lot of press reports which commented on my use of synthesiser. I *have* used synthesiser and I believe it is an important instrument, but I do not use synthesiser on stage. At present all I have is the Hammond and Watkins Copycat which has been modified, having a high distortion input so that I can use it to double as a fuzz box."

The new machine, the one that knocks down walls, does incorporate a synthesiser but only as a form of tone generator. It has a Hammond generator system, which relies on rotating discs, five electrical tone generating systems, like those built into a Farfisa or a Lowrey, and the synthesiser to produce different wave forms.

Two of the generators are purely to produce the sound available from harmonic tabs. These are the 2-2/3, 1-3/5 and 1-1/3 stops which on other electronic organs are produced by borrowing from the 16, 8

Hugh points out that this is incorrect. Borrowing from the other stops gives a perfect interval, but the overtones in the harmonic series are not perfect intervals just in the way that a piano has to be tuned to compromise between the perfect pitch in different keys.

The harmonic tabs are used to re-enforce the harmonic series, an idea which is not new since Hugh says he can remember it being introduced on organs in the 17th century and musicians refusing to play with the new fangled things.

Actually, I don't think he can remember it at all. I think he read it in a book . . .

The keyboard on the wall demolisher is a two manual and encompasses five octaves on each. The pedals take the organ down another two octaves. The very bottom note that can be produced using a 32 ft. stop is in fact below audible frequency.

This is where the thing becomes dangerous. You can't hear a 16 Hertz organ note, but you can feel it. It's very deep. In fact a bass guitar only goes down to 42 Hertz and it is unlikely that a recording studio can record a note below 30.

Down at 16 the sound is just a feeling. It's quite harmless in fact because all it does is send speakers skuddering across the stage and cause mike stands to fall over. However, Hugh is a little afraid that he may accidentally play two bass notes simultaneously and set up a vibration that is lower still as a result of the lack of sympathy between the notes.

"It will be possible to produce seven Hertz. This is in the infra sound range which can known down walls. In fact the RTR speakers are used to create low sounds like this for testing aircraft."

It seems that Hugh and Generator are destined to give a literal meaning to that of a band raising the roof. "The joint was really jumping tonight man. In fact it jumped three blocks."